

W. L. VINGER.

*** M 380.6



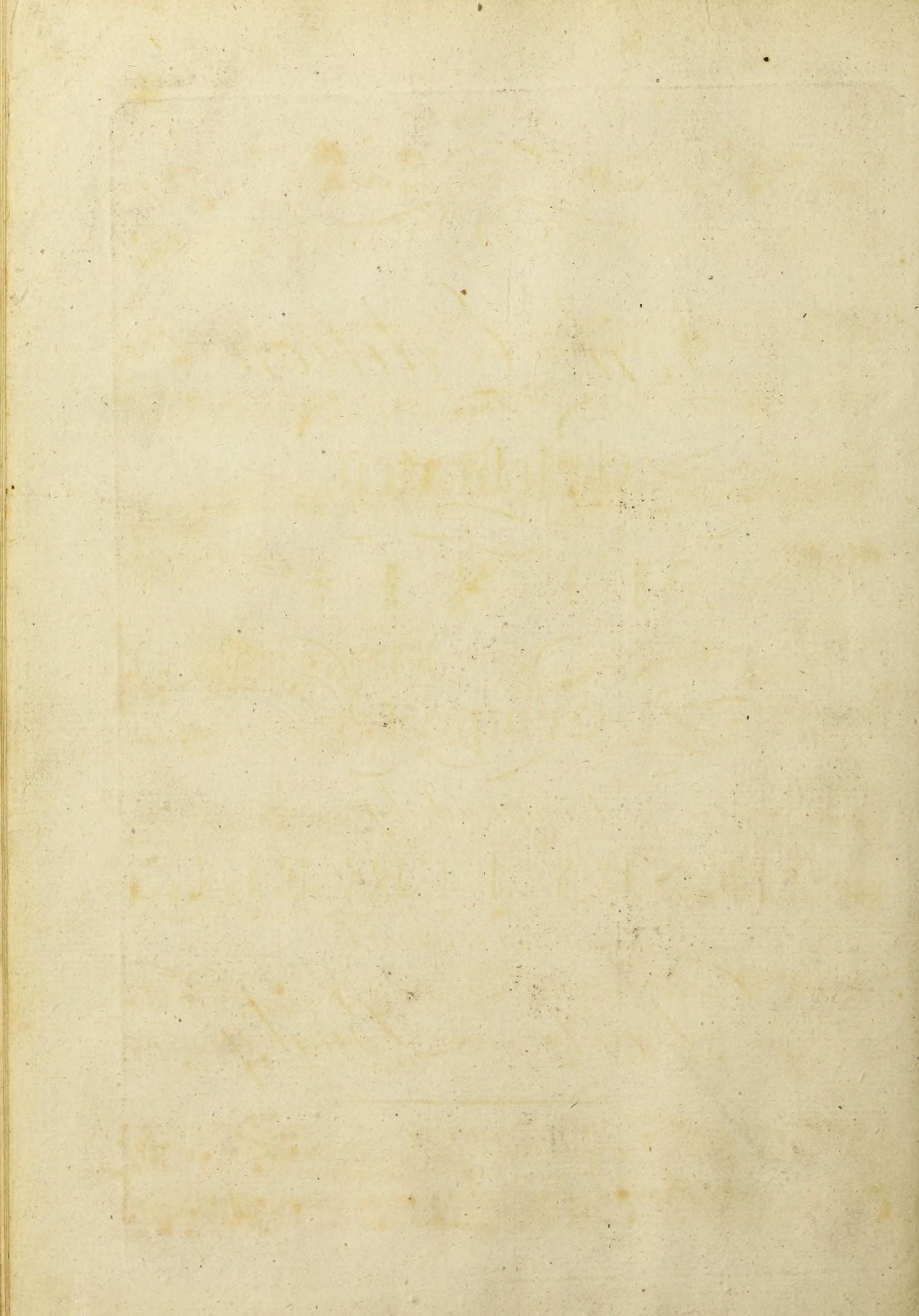
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Contents

Collins's Ode on the Papion by Dr. Cooke
Milton's Morning Hymn by Galliard & Cooke
Ode for the Birthday of Queen Anne } by G. F. Handel
Music in Macbeth } by Matthew Locke
Music in The Tempest } by Doctor Boyce
Elegy on the Death of Battashill } by Purcell
Doctor Busby.
by C. Wesley

Fines.

M 380.6



5

New Edition
of the
Celebrated
MUSIC
IN THE
Tempest,
Composed by
HENRY PURCELL,
Revised and Corrected by
Doctor Busby.

Price 12⁶

London.

Printed by Broderip & Wilkinson N^o 13 Haymarket.

Rymers & Sons, at Printers of Drury Lane

Allen A. Browne
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1st Spirit

Where does the black Fiend Am- bi- tion re- side, With the

mischie- vous de- vil of Pride?

2^d Spirit

In the low- est and dark- -est caverns of

1st Spirit

Who are the chief lea- ders

hell, Both pride and am- bi- tion do dwell.

of the damn'd host?

3^d Spirit

Proud monarchs, who ty - - - - ranize most.

CHORUS

In hell In hell with flames they shall reign And for ever for
 And for
 And for ever for
 In hell In hell with flames they shall reign - - - -
 6 6 5 5

e_ver, and for e_ver, for ever, and for e_ver shall suf_fer the pain. In
 e_ver and for e_ver and for e_ver shall suf_fer the pain. In
 e_ver, and for e_ver, for ever, and for e_ver shall suf_fer the pain. In
 - - - - and for e_ver shall suf_fer the pain. In
 6 5 6 5 6 5 6 5 6 4 4

hell in hell with flames they shall reign and for e-ver, for e-ver, and for
hell in hell with flames they shall reign and for e-ver,
hell in hell with flames they shall reign and for e-ver, for e-ver, and for
hell in hell with flames they shall reign - - - - -

6 6 5 5
4 4 3 3
6 5 6 5
4 3 4 3

e-ver for e-ver and for e-ver shall suf-fer the Pain.
and for e-ver for e-ver shall suf-fer the Pain.
e-ver for e-ver for e-ver shall suf-fer the Pain.
and for e-ver shall suf-fer the Pain.

6 5 6 5 6 6 4
4 3 4 3 4 4 4

1.

1st Spirit

Who are the Pil-lars of the Tyrants court?
 6

*2^d Spirit**3^d Spirit*Rapin^g and Mur-der his Crown must sup-port. his cru-el-ty does6
5

C

tread on Orphans ten-der breasts — and Brothers dead

4 3 4 6

5 3 4 6

4 3

No

Tyrants their sceptres unea-si-ly wear in the midst of their guardsthey their consciences.

Tyrants their sceptres unea-si-ly wear in the midst of their guardsthey their consciences

6

6

6

7

6

6

4

Care their minds when they wake unqui-et will keep And we with dire vi = sions and we

Care their minds when they wake unqui-et will keep And we with dire visions and

Care their minds when they wake unqui-et will keep And we with dire visions and

fear Care their minds when they wake unqui-et will keep And we with dire visions and

5b

6

7

6

with dire vi - sions, disturb disturb disturb - - - - disturb all their Sleep

we with dire vi - sions, disturb disturb disturb - - - - disturb all their Sleep

we with dire vi - sions, disturb disturb disturb - - - - disturb all their Sleep

we with dire vi - sions, disturb disturb disturb - - - - disturb all their Sleep

6

7

6

7

6

5

6

6

4

S.

S.

S.

S.

S.

S.

A-round - - - around we

A-round - - - around we pace

A-round - - - around we pace around we.

A-round -

6

pace around we pace a-round - - - - we

around we pace around we pace around around a

pace around we pace around we pace a-round - - - - we

- - a-round - - a-round - - around around we .

6

6

7

6

pace, a-round - - - we pace, a-round - - - we
 round, a-round - - - we pace, a-round we
 pace, around we pace, around we pace, a-round - - - we
 pace around around around we pace, a-round - - - we.

7 6 6 6 7 6

pace a-bout this curs-ed curs-ed place 1st S. 2d place while thus we,
 pace a-bout this curs-ed curs-ed place a-round S. place
 pace a-bout this curs-ed curs-ed place S. place
 pace a-bout this curs-ed curs-ed place S. place 1st 2d place

3 7 5 6 4 2 3 6 4 7

Compass we com--- pass in we com--- pas.
 while thus we com-pass we com--- pass
 while thus we
 while thus we com-pass we com--- pass in,
 6

in, while thus we com--- pass in, while thus we
 in, while thus we com--- pass in, while thus we
 compass we com--- pass in, we com--- pass in, while thus we
 while thus we com--- pass in, while thus we
 7 5 6

com - pass in, while thus - - - we.
 com - pass in, while thus we com - pass.
 com - pass we com - - pass in while thus - - we com - - - pass.
 com - pass we com - - pass in while thus - - we com - - - pass.

7 6 6 6 7 6

#4

com pass in these mortals and their sin while thus we Sin.
 in these mor - - - tals and their sin Sin.
 in these mor - - - tals and their sin Sin.
 in these mor - - - tals and their sin Sin.

7 3 7 6 5 4 6 6 3 1st 2d

1st Spirit

A_rise a_rise ye sub - ter -

ranean winds

A_rise, a_rise, ye sub -

pia for

ter_ranean winds, more to distract their guilty minds.

- rise, ye winds, a - rise, ye winds, whose ra - - - - - pid force can
 6 6 6 4 3

pia pia
 make all but the fix'd all all but the fix'd and
 6 5 6 5 6 5 6 5 5

for
 so - - - - lid center shake.

Comedrive these wretches to that part o' th' Isle where
 6 4 3 7 6 6 6 7 6 7

for

Nature never where na - - - ture ne - - - ver ne - - - ver yet did smile,

pia

cause fogs and damps whirl - - -

pia

winds and earthquakes there; there let them howl - - -

and lan - - - - - guish in de - - - - - spair

The image shows a page of handwritten musical notation on four staves. The top three staves are in common time, with the bass staff having a different rhythm pattern. The lyrics "rise and o - - - obey" are written below the bass staff. The bottom staff is in 6/8 time. The lyrics "the pow'r" and "ful Prince o' th' air" are written below the bass staff. The notation includes various note heads, stems, and rests. The bottom section is titled "DANCE of WINDS" and features a different style of music with sixteenth-note patterns and a 6/8 time signature. The bass staff in this section has a unique rhythmic pattern with "5" and "6" below the notes.

rise and o - - - obey
 rise and o - - - obey
 rise and o - - - obey

the pow'r
 ful Prince o' th' air.

DANCE of WINDS

1st 2d

IN THE THIRD ACT *Ferdinand with Ariel and Milcha both invisible*

Symphony

1st

6 6 7 7 6 6 #6 4 3

Handwritten musical score for two staves. The top staff is in treble clef and the bottom staff is in bass clef. The score is labeled "2d" and includes a measure number "6" with a "5" underneath it. The music consists of eighth and sixteenth note patterns.

ARIEL

1st

Come unto these yellow sands, And there take hands

6 6 7 7 6 6 6 4 3

A musical score for a piano and voice. The top staff is in treble clef, 2/4 time, with a dynamic of forte. The lyrics are: "hands Foot it feat- ly here and there And let the rest the chorus bear .". The bottom staff is in bass clef, 6/8 time, with a dynamic of forte. The bass line consists of eighth-note chords. Measure numbers 6, 6, 6, 4, and 5 are indicated below the bass staff.

A handwritten musical score for a four-part vocal arrangement. The score consists of eight staves of music, each with a different key signature and time signature. The vocal parts are: Treble (G-clef), Alto (C-clef), Bass (F-clef), and Tenor (C-clef). The lyrics are written below the staves. The music includes various note values (eighth, sixteenth, thirty-second), rests, and dynamic markings like 'h' (hairpin). The score concludes with a final measure ending with a double bar line and repeat dots.

Hark! hark! the watch-dogs bark. hark! hark, I hear the
 Hark! hark! the watch-dogs bark. hark! hark, I hear the
 Hark! hark! the watch-dogs bark. hark! hark, I hear the
 Hark! hark! the watch-dogs bark. hark! hark, I hear the
 $\# \frac{6}{4}$ 3 6 6

A handwritten musical score for a four-part vocal arrangement. The score consists of eight staves of music, each with a different key signature and time signature. The vocal parts are: Treble (G-clef), Alto (C-clef), Bass (F-clef), and Tenor (C-clef). The lyrics are written below the staves. The music includes various note values (eighth, sixteenth, thirty-second), rests, and dynamic markings like 'h' (hairpin). The score concludes with a final measure ending with a double bar line and repeat dots.

strain of chanticleer Hark! hark, I hear the strain of chanticleer.
 strain of chanticleer Hark! hark, I hear the strain of chanticleer.
 strain of chanticleer Hark! hark, I hear the strain of chanticleer.
 strain of chanticleer Hark! hark, I hear the strain of chanticleer.
 6 3 6 6 6 3

SLOW

S.

Milcha

Full fathom

five thy Fa-ther lies, Full fa-thom five thy Fa-ther

lies Of his bones is co - - - - - ral made, Those are pearls that were his

eyes. No - - - - - thing of him, that doth fade, fade, But doth suffer doth

suf - fer a sea change In - to some - - - - - thing rich and strange, But doth

suf - fer doth suf - fer a sea - - change In - to some - - - - - thing rich - - and strange.

This block contains five staves of handwritten musical notation for voice and piano. The notation is in common time, with a key signature of one sharp (F#). The vocal line is marked 'SLOW' and 'S.' (Soprano). The piano accompaniment is marked 'C' (Clef) and 'S.6' (Soprano 6th). Fingerings are indicated below the piano staves. The lyrics are written below the vocal line, corresponding to the musical phrases. The score is divided into sections by vertical bar lines and section labels like '1st', '2d', and 'S.'.

Sea-nymphs hour - - ly ring his knell, hark! now I hear them.

Sea-nymphs hour - - ly ring his knell, hark! now I hear them.

Sea-nymphs hour - - ly ring his knell, hark! now I hear them

Sea-nymphs hour - - ly ring his knell, hark! now I hear them

ding dong ding dong bell. Hark! now I hear them ding dong ding dong bell.

ding dong bell. Hark! now I hear them ding dong bell.

ding dong bell. Hark! now I hear them ding dong bell.

ding dong bell. Hark! now I hear them ding dong bell.

7 $\frac{\#6}{4}$ 3 5 6 7 $\frac{5}{6}$

S.

Hark! now I hear them, Hark! now I hear them Hark now I hear them.

Hark! now I hear them, Hark! now I hear them Hark now I hear them.

Hark! now I hear them, hark! now I hear them I hear them.

Hark! now I hear them, Hark! now I hear them Hark now I hear them.

S.

ding dong bell. ding ding dong bell. ding dong bell.

ding dong bell. ding ding dong bell. ding ding dong bell.

ding dong bell. ding ding bell. ding ding dong bell.

ding dong bell. ding ding dong bell. ding ding dong bell.

SCENE 3^d. *Alonzo &c: with Ariel and Milcha invisible.*

Ariel & Milcha

Dry those eyes which are o'er-flow-ing All your storms are over blow-ing,

Dry those eyes which are o'er flow-ing All your storms.

are o - ver blowing
 9 6 4 \sharp 6 7 7 7 \sharp 7 6 5 \sharp

While you in this Isle are bi - ding You shall
 6 7 6 4 \sharp 6 5 5 6 6 5 6 6 6 6 5

feast - - without pro - vi - ding, you shall feast - -
 6 5 5 5 6 4 3 5 6 5 6 6 6 5

without pro - vi - ding
 6 3 5 5 6 6 6 7 4 3 6 6 4 3 6 6

Handwritten musical score for a three-part setting, page 22. The score consists of six staves of music with lyrics in the middle staff. The lyrics are: "Ev- - ry dain - ty you can think of, Ev- - ry wine - - - which you would drink of, Ev- - ry wine - - -". The score includes various musical markings such as rests, note heads, and a dynamic marking "p". The music is written in common time, with some measures featuring triplets indicated by a '3' over a '2' or '4' over a '3'.

which you would drink of, Shall be yours, all want

shall

pia

shun you Ce- res bless-ing Ce- res bless-ing Ce- res

bless- ing so is on you.

A handwritten musical score for three voices (Treble, Alto, Bass) on five staves. The score is in common time. The Treble and Alto parts have lyrics, while the Bass part is silent. The Alto part begins with "Ceres bless", followed by "for", and then "ing so is on you." The music consists of various note heads and stems, with some numbers (e.g., 6, 7, 4, 9, 5) written below the bass staff in some measures. The score is divided into four systems by vertical bar lines.

Ceres bless
 for
 ing so is on you.

Ferdinand with Ariel and Milcha invisible

ARIEL

Kind fortune smiles and she has yet in
store for thee some strange felicity

Follow follow me follow follow me follow follow me

follow follow follow fol - low follow follow follow fol - low fol - low fol - low me, and you shall see . . . follow follow

me, and you shall see follow me and you shall see . . .

DANCE of Spirits

unis

SCENE 3^d Dorinda

Dear dear pretty pretty pretty youth, Dear
pretty pretty pretty youth Unveil unveil those eyes, Unveil unveil those
eyes How can you can you sleep, how can you can you sleep, how can you can you sleep When
I when I am by when I when I am by? Were I with you all night to be, Me

thinks I could methinks I could I could from sleep be free, Methinks I could methinks I could from
 7 6 7 6 7 6 7 5 6 7
 sleep, I could from sleep be free. **VERY SLOW** A_las! a_las! my dear, you're
 6 5 6 4 5 6 4 5 6 6 4 7
 cold cold as stone. You must no longer no longer no longer no longer longer lye a-
 6 6 6 6 6 6 6 6 6 6 6 6
 lone But bewith me my dear my dear dear dear, But be with me my
 6 7 6 7 6 7 6 7 6 6
 dear and I in each arm and I in each arm Will hug you hug you close will.
 2 6 6 6 6 4 3 4 3 6 5 4 2
 hug you hug you close hug you close and keep you warm, will hug you hug you
 8 7 8 9 5 2 6 3 6 8 7 6 5 4 6 5
 close will hug you hug you close hug you close and keep you warm.
 6 5 4 2 8 7 8 9 5 2 6 3 6 8 7

THE MASQUE IN THE 5th ACT.*Amphitrite*

Great Neptune now no more let E-olus enrage the sea Let him my will my

7
26
6

6

will - - - o - - - obey till these arrive up - on their wished for shore.

7
64
3

2

6

6
66
74
3

3

Neptune

My dear my Amphi-tri - te My dear, my Amphitri - te All I wish

6

is to delight thee All I wish is to de-light thee

6

5

6

6

6

Fair and serene like thee my Queen The

6

6

6
66
3

6

6
6

6

6

re - - - - gi-on of the air shall be

At Nep - - - tun's call, the

6

6

6
5

3

6

6

6

6

winds shall fall, shall fall - - - - shall fall - - - - Nor

7
64
34
2

6

5

6

2

long - - er vex nor long - - er vex the re - - - - gion of the sea.
 Fair and serene like thee my Queen The
 re - - - - gion of the air shall be At Nep - - - tune's
 call the winds shall fall, at Nep - - - tune's call the winds - - shall fall Nor
 lon - - - - ger vex the re - - - - gion of the sea.
 Fair and se - rene like thee my
 Queen the re - - - - gion of the air shall be.

6 6 6 6 6 5 6 4 3
 6 6 6 6 6 5 6 4 3
 6 6 6 6 6 5 6 4 3
 b6 6 6 5 4 3 4 3
 6 6 6 5 4 3 4 3
 6 7 4 3 6 6 5 4 3
 6 6 6 5 4 3 4 3
 6 6 6 5 4 3 4 3
 5 6 6 5 6 5 4 3 6 4 3

At Neptune's call, the winds shall fall, shall fall - - -

shall fall - - - nor long-er vex the re - - -

- - - gion the re - - - - - - - gion

Ritornel

Vio. 1.

Vio. 2.

of the sea.

3

The Nereids and Tritons shall sing and shall play, - - - - -
The Nereids and Tritons shall sing and shall

The Nereids and Tritons shall sing and shall play,
The Nereids and Tritons shall sing and shall

6 6 6 5
And nature shall smile, And nature shall smile on this hap-py day.
play. And nature shall smile nature shall smile on this hap-py day.

And nature shall smile shall smile nature shall smile on this hap-py day.
play. And nature shall smile nature shall smile on this hap-py day.

6 6 6 5
6 6 6 4
6 6 6 5
6 4 4

The Nereids and Triton shall sing and shall play And nature shall smile And nature shall
 The Nereids and Tritons shall sing and shall play And nature shall
 The Nereids and Triton shall sing and shall play And nature shall smile And nature shall
 The Nereids and Tritons shall sing and shall play And nature shall
 smile on this happy day.
 The Nereids and
 The Nereids and Tritons shall sing and shall
 smile on this happy day. The Nereids and Triton shall sing and shall play.

The Nereids and Tritons shall sing and shall play shall sing and shall play

Tritons shall sing and shall play shall sing and shall play

play. shall sing and shall play

shall sing and shall play And

And nature shall smile on this happy day.

And nature shall smile nature shall smile on this happy day.

And nature shall smile, And nature shall smile on this happy day.

nature shall smile, And nature shall smile on this happy day.

4 3 6

6 6 5

5

6 7 6 5 3

6 7 6 4 5 3

Neptune

E-olus you must appear, My great command to hear Rough - - - E-olus ap-

6 6 6 4 3

pear.

While these pass o'er the deep your stormy winds must cease

W

W

While these pass o'er the deep your stormy winds must cease While these pass o'er the deep your

6 6 6 4 4 6 2 6 5 6 6 4 4 2 6 6

stormy winds must cease your stor -

6 6 6 6 6 5 6 5 6 6 6 6 6 6 6 6

my winds must cease. While these I safely

6 76 6 6 6 6 6 6 6 4 5 6 6 6 5 6 5

keep I safe - ly keep I'll bless my wa - try realms with

6 5 6 6 5 6 6 6 5 6 5 6 5 6 5 6 5 6 4 3 6 5 6 6 5 6 5

While these I safely keep I safely keep I'll bless -
 my watry realms with
 for peace.
 While these I safely keep I safely keep I'll bless my watry realms with peace.

While these I safely keep I safe- - - ly keep Ill bless - - -

my watry realms with

Sym for

peace.

ÆOLUS

Handwritten musical score for 'The Blusterers' featuring four staves of music with lyrics and dynamic markings. The score includes lyrics for 'Your awfull voice I hear and I obey, Brother to Jove and monarch of the sea.', 'Come down come down come down my Blusterers,', and 'Come down comedown comedown my Blusterers swell no more your storm -'. The score includes various dynamics such as *pia* and *rage give o'er your storm*, and time signatures including 6, 4, 3, and 7. The music is written in common time with a treble clef.

y rage give o'er your storm
 6 6 6
 y rage give o'er
 6 4 5
 6 3
 Fine
 To your Prisons be_low down you must go
 6 6 6 6 4 3
 down down down you must go
 6 3 6 7
 6 6 b7 3 6 7 6
 To your Prisons below, down you must go. down down down you must go.
 6 3 6 7 4 3

In hol - lowrocks your
 re - velsmakenortill I call, your trem - bling Densfor -
 sake. In
 hol - lowrocks your re - velsmakenortill I call, your trem - bling your
 trem - bling Dens forsake. DA CAPO

Hautbois Solo

Amphitrite

Halcyon days now wars - are ending,
you shall find when e'er you sail.

Halcyon days now wars - are ending you shall find when e'er you sail.

Tritons all the while attend - ing with a kind - - - and gentle Gale with a kind - - -
and gentle Gale Tri - tons all the while attend - ing with a

kind - - - - and gentle Gale Tri - tons all the while at - - -

hia *Sym tutti for*
 tending with a kind and gentle Gale.
and gentle Gale.

tutti *Hautbois Solo*
 Halcyon days now wars are ending, Halcyon days now

wars are ending, you shall find when e'ry you sail Tri - tons all the while attend - ing
 with a kind and gen - tle Gale with a kind and gentle Gale. *D.A.CAPO.*

A handwritten musical score for a four-part setting (Soprano, Alto, Tenor, Bass) in common time. The score consists of eight staves of music. The lyrics, written in cursive, begin with "Neptune" and "See see the Heavens smile", followed by "See see the Heavens smile with clouds nomore o'recast;". The music includes various note heads, rests, and dynamic markings. The bass line features several bassoon entries with the number "6" below them. The score is written on aged, yellowed paper.

45

pia

In this now hap-py hap-py Isle -

6 6 6 6 4

in this now hap-py happy Isle - are all all all your sorrows past; are

6 7 4/3

for

all. all all yoursorrowspast .

7 4/3 6 5/6 4 6 6

6 6 6 6 6 6 6 6 4/3

See see the Hea - vens smile

See see the Hea - vens smile, with Clouds - - - no more o'ercast.

pia

pia

In this now happy hap - - pyle are all - - -

your sorrows past are all all all all all your sorrows past. *DA CAPO*

Day shall pass in Peace and Love No stars a-gain shall hurt you shall hurt you from a-
 No stars a-gain shall hurt you shall hurt you from a-
 No stars a-gain shall hurt you shall hurt you from a-
 Day shall pass in Peace and Love No stars a-gain shall hurt you shall hurt you from a-

6 6 5 6 6 6 6

above, But all your Days shall pass in Peace and Love, But all your Days all your
 above, But all your Days shall pass in Peace and Love, But all your Days all your
 above, But all your Days shall pass in Peace and Love, But all your Days all your
 above, But all your Days shall pass in Peace and Love, But all your Days all your

6 6 7 4 3 5 - 65 6 6 5 6

Days, But all al your Daysshall pass in Peace and Love, No stars a gain shall hurt youshall.

Days, But all al your Daysshall pass in Peace and Love, No stars a gain shall hurt youshall

Days, But all your Daysshall pass in Peace and Love, No stars a gain shall hurt youshall

Days, But all al your Daysshall pass in Peace and Love, No stars a gain shall hurt youshall

hurt youfrom a bove But al your Daysshall pass in Peace and Love. But all your

hurt youfrom a bove But all your Daysshall pass in Peace and Love. But all your

hurt youfrom a bove But all your Daysshall pass in Peace and Love. But all your

hurt youfrom a bove But all your Daysshall pass in Peace and Love. But all your

